

SAN FRANCISCO

# CINEMATHEQUE

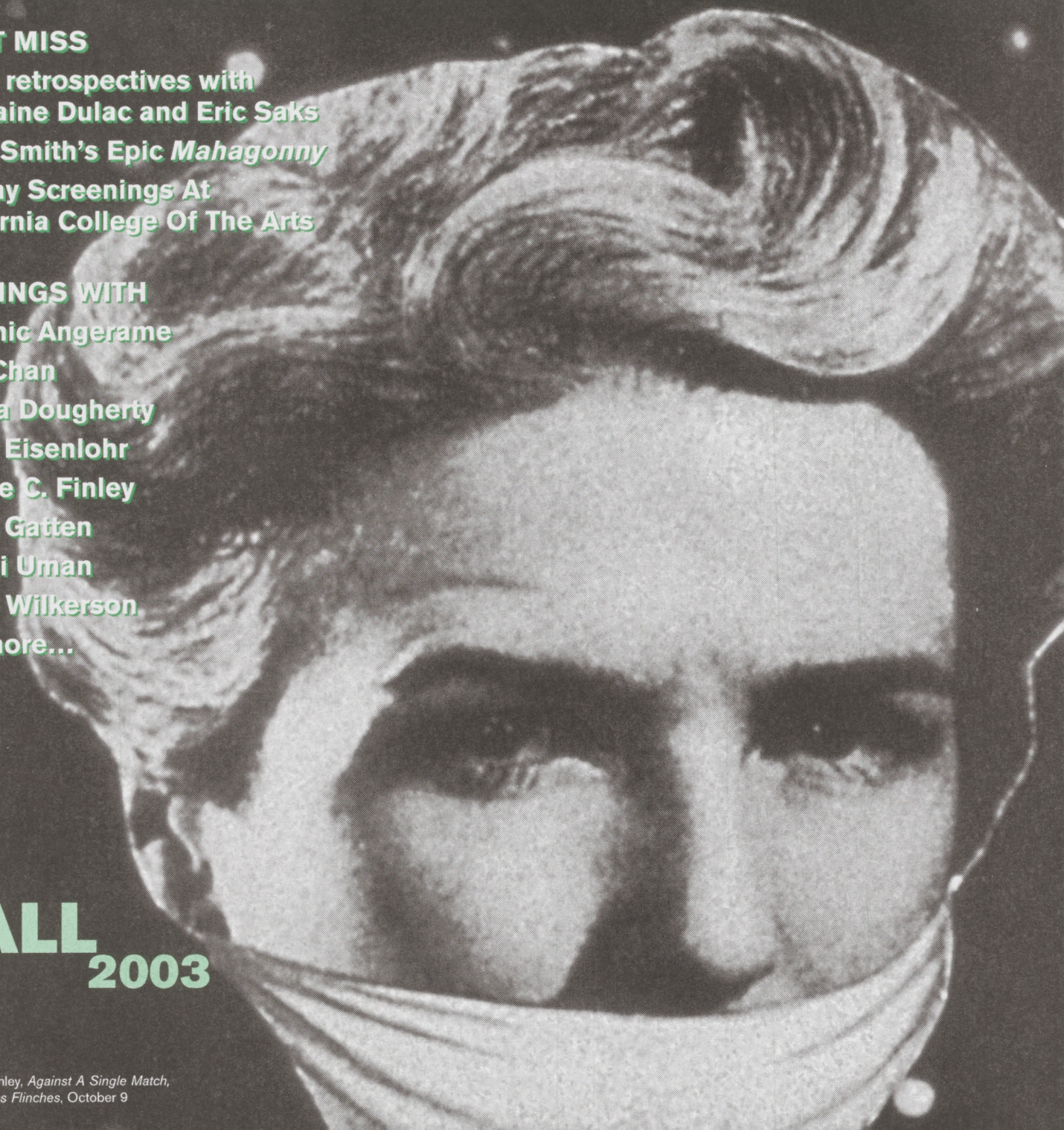
## DON'T MISS

Major retrospectives with  
Germaine Dulac and Eric Saks  
Harry Smith's Epic *Mahagonny*  
Sunday Screenings At  
California College Of The Arts

EVENINGS WITH  
Dominic Angerame  
Paul Chan  
Cecilia Dougherty  
Klaus Eisenlohr  
Jeanne C. Finley  
David Gatten  
Naomi Uman  
Travis Wilkerson  
and more...

FALL  
2003

Jeanne C. Finley, *Against A Single Match*,  
*The Darkness Flinches*, October 9





What would you do with \$32 billion dollars? More crucially, what has California done with this ridiculous amount of money—misspent and missing, possibly pocketed and woefully wasted—to land the world's fifth-largest economy in such shameful debt?

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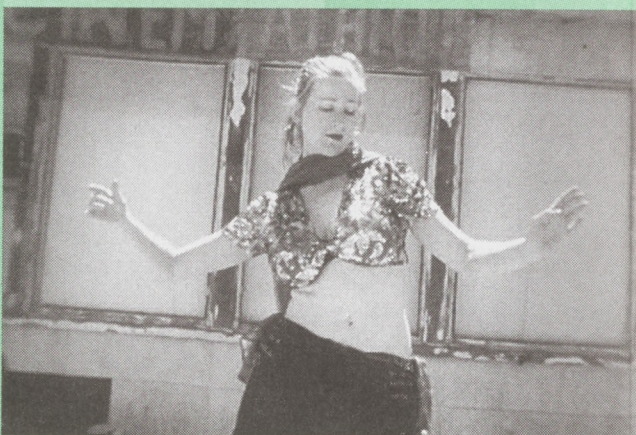
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Germaine Dulac, *The Seashell and the Clergyman*, September 30



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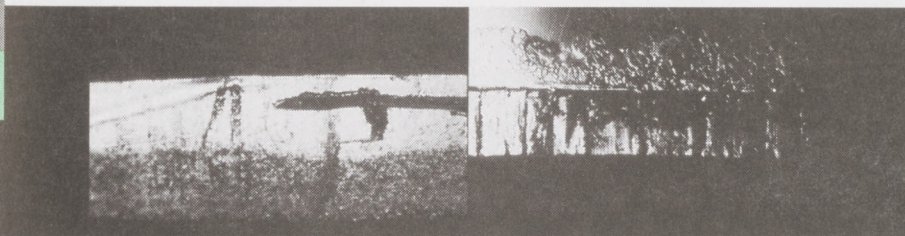
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*Please note that membership dues are not tax-deductible; however, donations—which we're grateful to receive anytime, and for any amount!—are fully tax-deductible.*



David Gatten, *The Secret History of the Dividing Line*, November 2

## STAY IN TOUCH AND INFORMED

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For news and program updates right to your inbox, send email to  
**[sf\\_cinematheque-subscribe@yahoogroups.com](mailto:sf_cinematheque-subscribe@yahoogroups.com)**

For up-to-the-minute info, point your browser to  
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# FALL 2003 AT A GLANCE

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Pacific Film Archive

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Germaine Dulac: *Seashell* and more  
Pacific Film Archive

**Thursday, October 2 at 7:30 pm**

Naomi Uman: *Leche* and *Mala Leche*  
Yerba Buena Center for the Arts

**Sunday, October 5 at 7:30 pm**

Wild Space  
California College of the Arts

**Thursday, October 9 at 7:30 pm**

Jeanne C. Finley: *Darkness Flinches*  
Yerba Buena Center for the Arts

**Thursday, October 16 at 7:30 pm**

Cecilia Dougherty: *Luscious Pixel Confessions*  
Yerba Buena Center for the Arts

**Thursday, October 23 at 7:30 pm**

California Stories: *New Docs*  
Yerba Buena Center for the Arts

**Sunday, October 26 at 7:30 pm**

PsychogeographiC CinemaP 2  
California College of the Arts

**Friday, October 31 at 11 pm**

*A Thundercrack!* Halloween  
Roxie Cinema

**Saturday, November 1 at 7 pm**

Memory Sightings: *Cinema of Seeing Bodies*  
Roxie Cinema

**Sunday, November 2 at 7:30 pm**

David Gatten: *Close Readings*  
California College of the Arts

**Wednesday, November 5 at 2 and 7:30 pm**

Harry Smith: *Film #18: Mahagonny*  
Castro Theatre

**Thursday, November 6 at 7:30 pm**

Klaus Eisenlohr: *Slow Spaces*  
Yerba Buena Center for the Arts

**Thursday, November 13 at 7:30 pm**

Paul Chan: *From Baghdad to Bush*  
Yerba Buena Center for the Arts

**Sunday, November 16 at 7:30 pm**

Eric Saks: *Viral Culture*  
California College of the Arts

**Thursday, November 20 at 7:30 pm**

Eric Saks: *Forevermore*  
Yerba Buena Center for the Arts

**Sunday, November 23 at 7:30 pm**

Eric Saks: *Hung Up*  
California College of the Arts

**Thursday, December 4 at 7:30 pm**

Travis Wilkerson: *An Injury to One* and more  
Yerba Buena Center for the Arts

**Thursday, December 11 at 7:30 pm**

The Passions of Dominic Angerame  
Yerba Buena Center for the Arts

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## CINEMATHEQUE

Christopher Willits and Scott Pagano, *Champagne and Soda*, October 5  
Photo by Jeff Mau





Jeanne C. Finley, Against A Single March,  
The Darkness Flashes, October 9

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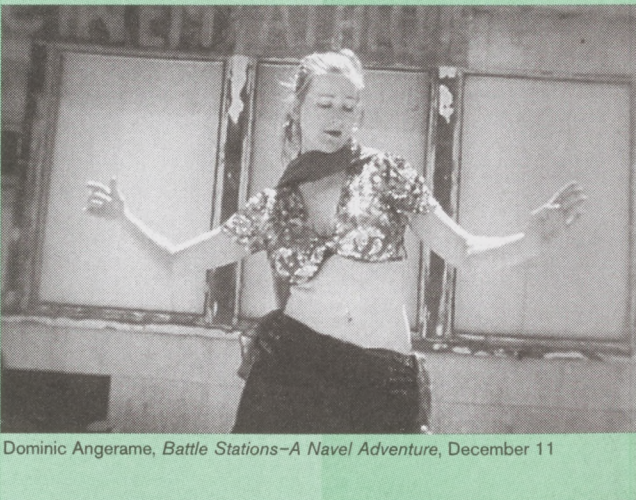
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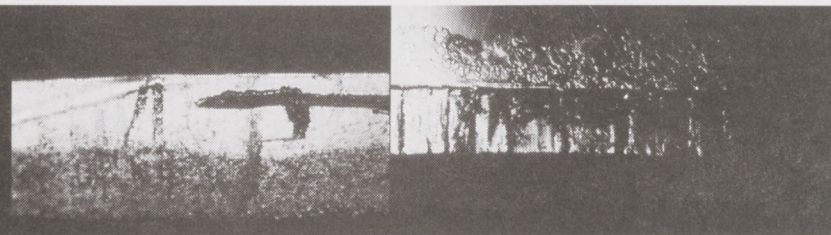
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FALL  
2003 AT A GLANCE

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Notes by program curators unless otherwise noted.

**Sundays, September 14, 21 and 28**  
**Tuesdays, September 23 and 30**

**Germaine Dulac: Duty, Deviance and Desire**

Co-presented with Pacific Film Archive

Sponsored by the Cultural Services of the French Embassy in the U.S.

Germaine Dulac (1882–1942) was a central figure in 1920s French avant-garde cinema, and its only woman director. Working in narrative, avant-garde and documentary genres, and helming her own production company, Dulac also was an active feminist, an outspoken film and theatre critic, a prolific writer who wrote some of the earliest treatises on the significance of avant-garde film, and a founder of the European cine-club movement. She alternated between making commercial narratives from a feminist perspective and some of the most formally innovative avant-garde work of the '20s, and she concluded her career producing newsreels. As a woman in a male field, as an early champion of the avant-garde and as a lesbian artist in 1920s and '30s France, Dulac is a complex figure whose place in film history is now being reexamined.

**Duty, Deviance and Desire** brings together archival prints of ten Dulac films made between 1919 and 1929, some of which never have been screened in the United States. All screenings take place at Pacific Film Archive, and will be complemented by a Dulac symposium on Sunday, September 28 from 11am to 5pm at U.C. Berkeley's Dwinelle Hall, Room 142; complete program details can be found in the PFA calendar or at [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu). Cinematheque members: be sure to bring your cards for \$4 tickets. **Duty, Deviance and Desire** also will screen at the Museum of Modern Art, New York; Cinematheque Ontario; and UCLA Film Archive. (*Irina Leimbacher*)

**Sunday, September 14 at 5:30 pm**  
Pacific Film Archive

**La Mort du Soleil (Death of the Sun)**

This formally audacious feminist melodrama, in which a young doctor is torn between her devotion to career and the demands of family, marks Dulac's early attention to subjective states of mind.

**Sunday, September 21 at 5:30 pm**  
Pacific Film Archive

**Ame d'Artiste (Soul of an Artist)**

Dulac's biggest-budget commercial melodrama is set in London's theatre world and explores some of her favorite themes: independent women, unhappy marriage and the illusions of romantic passion.

**Tuesday, September 23 at 7:30 pm**  
Pacific Film Archive

**Forms of Desire: La Fête Espagnole (fragment), The Smiling Madame Beudet and L'invitation au Voyage**

Three important works exploring female desire and its cinematic evocation, whether that of the Spanish heroine in **La Fête Espagnole** (Dulac's early collaboration with critic Louis Delluc) or in the fantasies of unhappy wives in **The Smiling Madame Beudet** and **L'invitation au Voyage**.

**Sunday, September 28 at 5:30 pm**  
Pacific Film Archive

**La Belle Dame Sans Merci**

**(The Beautiful Woman Without Mercy)**

An adulterous love affair is explored from the perspectives of both the beautiful seductress and the betrayed wife in this restored and tinted print of Dulac's earliest feature in the series.

**Tuesday, September 30 at 7:30 pm**  
Pacific Film Archive

**The Desire for Form: The Seashell and the Clergyman and abstract shorts**

These most radically experimental of Dulac's films are the fruit of an intense period of aesthetic exploration and her quest for an "integral" cinema based on visual rhythms and compositions. The notorious **Seashell**, written by Artaud, often is considered the first Surrealist film.

**Thursday, October 2 at 7:30 pm**  
Yerba Buena Center for the Arts

**Fresh Eyes, Program 16**

**Leche and Mala Leche with shorts**

**Naomi Uman In Person**

Co-presented with MadCat Women's International Film Festival

**Leche**, Naomi Uman's lyrical black-and-white hand-processed portrait of life on a dairy ranch in Central Mexico, returns to Cinematheque, this time accompanied by the premiere of its sequel, **Mala Leche**. Following members of the same family who have emigrated to California's Central Valley, **Mala Leche** takes a different formal and emotional approach. The sensual romanticism of the earlier film shifts to a cooler, more analytical depiction of immigrant working life, and together the two films create a haunting portrait of the meaning of labor, place and family as these cross borders, cultures and generations. Uman's **removed**, in which she literally deconstructs a piece of '70s porn, and **Hand Eye Coordination**, a reflection of and on her own filmmaking processes, also will be screened. (*Irina Leimbacher*)

**Sunday, October 5 at 7:30 pm**  
California College of the Arts

**Wild Space**

Presented in conjunction with the exhibition **Warped Space** at CCA Wattis Institute for Contemporary Arts

This group show is a retinal safari that explores and questions how moving-image space is constructed, represented and perceived. Featured filmmakers draw from wildly animated inspirations such as stereoscopic vision, horizontal drifts and Saturday morning cartoons to challenge the notion of consensual filmic space. Indeed, these works investigate complex perceptual and cultural spaces that exist between the audience and the screen. The program includes Ken Jacobs' **Flo Rounds the Corner**, a live MAX/MSP performance of **Champagne and Soda** by Christopher Willits and Scott Pagano; the collage-ist insanity of Papernad; Leslie Thorton's warped **Have a Nice Day Alone**; Emily Richardson's serie **Red Shift**; Francien van Everdingen's **Hydrophobia**; Mark Bain's **Rotodynamics in 3D**; and the Bay Area premiere of Michael Snow's **WVLNT (Wavelength For Those Who Don't Have the Time)**, a remix of his 1987 masterpiece **Wavelength**. (*Total Mobile Home*)

**Thursday, October 9 at 7:30 pm**  
Yerba Buena Center for the Arts

**Darkness Flinches: Early Slide-Video Works**

**Jeanne C. Finley In Person**

Presented in conjunction with the exhibition **Jovial Tales for Tragic Sensibilities: A Retrospective of the Work of Jeanne C. Finley and John Muse** at New Langton Arts

A evening of internationally celebrated local artist Jeanne C. Finley's rarely screened hybrid-media slide-video works. Captivating, critical and humorous, these works from 1982–1988 are composed of equal parts audiotape, dissolving 35mm slides and multi-monitor video. Recently remastered from analogue sources, these pivotal works engage a push-pull of documentary and narrative forms woven together with Finley's poetic photographic sensibility. Works to be screened include **Against A Single Match**, **The Darkness Flinches**, **Common Mistakes**, **Risks of Individual Actions**, **Beyond the Times Foreseen**, **Deaf Dogs Can Hear** and **I Saw Jesus in a Tortilla**. (*Total Mobile Home*)

**Thursday, October 16 at 7:30 pm**  
Yerba Buena Center for the Arts

**Luscious Pixel Confessions**

**Cecilia Dougherty In Person**

Direct from County Dublin, Cecilia Dougherty presents a survey of her provocative and uncannily sensuous work in video. This screening will span her entire career in San Francisco and New York, from the early, unflinching portrayals of sexuality, attachment, love, community and isolation in **Claudia**, **The Drama of the Gifted Child** and **My Failure to Assimilate**, to the lo-res epic melodrama **The Coalminer's Granddaughter**, featuring Leslie Singer in her famous "Go West, Young Lesbian" leading role. Dougherty, who teaches at Bard College and works with the progressive lit collective Anthology Books, also will present two works from her recent Writers Series, portraits of writers through their writing: **Laurie** and **Kevin & Cedar**, sketching Laurie Weeks and local authors Kevin Killian and Cedar Sigo, respectively. (*Konrad Steiner*)

**Thursday, October 23 at 7:30 pm**  
Yerba Buena Center for the Arts

**Fresh Eyes, Program 17**

**California Stories: New Docs by Emerging Videomakers Artists In Person**

A program of short docs by young, politically and digitally savvy videomakers who studied ethnographic film at UC Berkeley or SF State. Drag queens, homeless San Franciscans, airport and childcare workers, the Ashby Flea Market, transgender experience and Craigslist are the subjects of these sensitive, insightful portraits of Bay Area people and institutions. Together they provide a look at some of the diverse voices of our collective community. Works include **comm.unity** (Elana Fiske, Esther Galbraith, Alexis Petru), **(in)visibility** (Sara Gambin, Marisa Hill, Lea Jones), **Ashby** (Tim Adams, Michelle Allport, Loie Vindish-Benites), **The Ebony Mama Herself** (Zeon Kitchiner, Marianne Laleuf, Violeta Foregger), **Migrant Motherhood** (Clare Bakota, Nicole Lucchesi), **Some Reasons For Living** (Jesse Cortez, Harjant Gill) and **Behind the Checkpoint** (Suzanne La, Danielle Muldoon). (*Irina Leimbacher*)

**Sunday, October 26 at 7:30 pm**  
California College of the Arts

**PsychogeographiC CinemaP 2: Remote/Fantastic**

Cinematheque's second installment of cinema about the psychic effects of our cities and lands. Picking up where the documentary leaves off, featured artists map the Borgesian labyrinths of constructed narrative space in video games, feature films and drawings. Chip Lord shuffles the two most famous San Francisco car-chase scenes in **Movie Map**. Peggy Ahwesh's **She Puppet** subverts the gaming environment of Lara Croft, using her video martial-art to neutralize **Tomb Raider**'s violence and explore its graphic terrain. Jeanne Moreau takes her melancholy long walk home across the alleys and backlots of Milan. Peter Greenaway's narrator takes us on **A Walk Through H** using elaborate fictional maps to guide the journey. We also will screen the fastest and most illegal trip across the streets of Paris ever recorded on film. (*Konrad Steiner*)

**Friday, October 31 at 11 pm**  
Roxie Cinema

Advance ticket purchase is recommended; visit [www.filmarts.org](http://www.filmarts.org) for prices and details.

**A Thundercrack! Halloween**

Co-presented with the 19th Film Arts Festival of Independent Cinema

Crass, sick and hilarious, this no-budget 1975 black-and-white feature is filled with the essence of pure, undiluted cinematic derangement, making it the perfect film for a spooky All Hallow's Eve. Like the earliest works of John Waters, **Thundercrack!** revels in taboo-shattering shocks and an undying love of Hollywood kitsch. Gloriously overwritten by George Kuchar and directed by Curt McDowell, it's a torrent of clichés heated to the point of lurid parody. The time: A dark and stormy night. The setting: An old, secluded mansion, where the terrifically obscene Mrs. Gert Hammond staggers around with mismatched eyebrows and a vomit-caked wig. Vacuum-powered penis enlargers and a huge cucumber figure prominently in what is surely one of the great underground sleaze epics. Trick or treat! (*excerpted from Steve Puchalski, SHOCKCIN*)

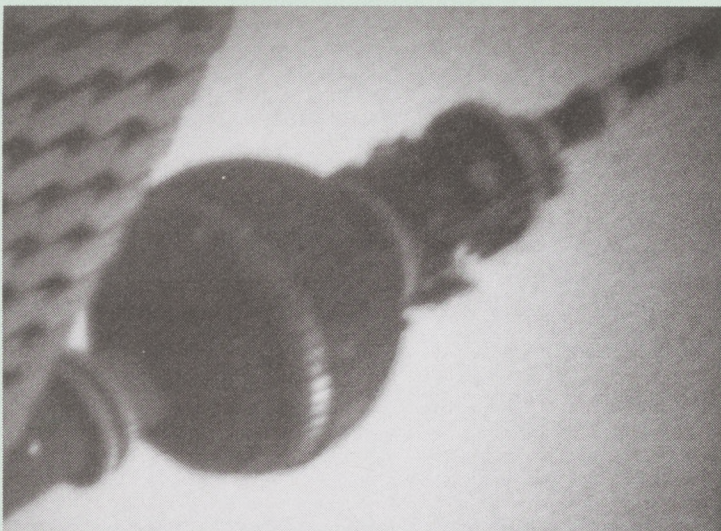
**Saturday, November 1 at 7 pm**  
Roxie Cinema

Advance ticket purchase is recommended; visit [www.filmarts.org](http://www.filmarts.org) for prices and details.

**Memory Sightings: Cinema of Seeing Bodies Artists In Person**

Co-presented with the 19th Film Arts Festival of Independent Cinema

This intriguing shorts program gives life to stories once unheard, characters on the brink and dreams with no end. Works include Michael Wilson's **Flora's Film**, a true story of love and revenge inspired by the life of Eadweard Muybridge; Kim Wood's **On My Knees**, based on the turn-of-the-century diaries of servant and fetishist Hannah Culwick; Christopher Marino's **Finding Fedrick**, detailing the search for a missing Boy Scout; Neferti Kelley Farias' **Another**, a collaged tribute to the missing women of Juarez; Jay Rosenblatt's **Friend Good**, a Frankenstein-inspired exploration of the journey from good to evil and back again; Ken Paul Rosenthal's hand-processed **I My Bike**; Waratap Pasayada's poetic **Recall**; Aaron Hawks' racy **Salt**; and the world premiere of Dominic Angerame's mesmerizing **Consume**. (*excerpted from Daniela Province, Film Arts Festival*)



Klaus Eisenlohr, *The Sky Above Alexanderplatz*, November 6

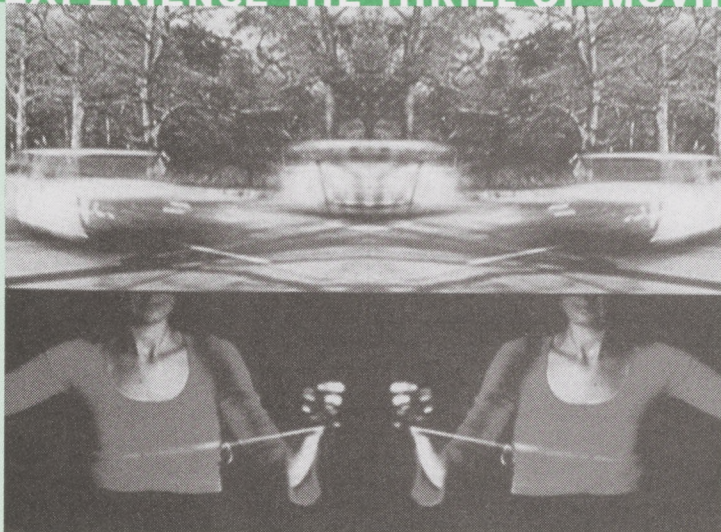


Travis Wilkerson, *An Injury to One*, December 4

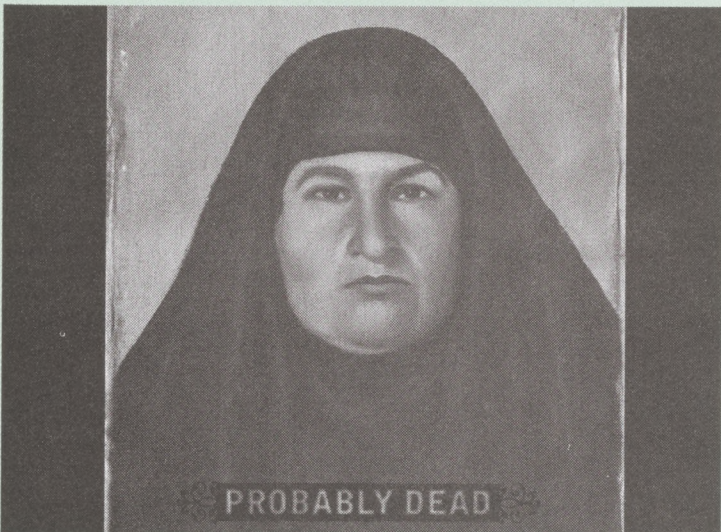


Cecilia Dougherty, *Laurie*, October 16

## EXPERIENCE THE THRILL OF MOVING IMAGE EXPRESSION



Harry Smith, *Film #18: Mahagonny*, November 5



Paul Chan, *Baghdad In No Particular Order*, November 13  
Painting by Jawad Al Joohky



Germaine Dulac, *La Mort du Soleil*, September 14



Eric Saks, *Tobacco Geezers*, November 16

**Sunday, November 2 at 7:30 pm**  
California College of the Arts

**Fresh Eyes, Program Eighteen**

**Close Readings**

**David Gatten In Person**

Using direct ink and emulsion transfer processes, optical printing and micro-photography, the films of David Gatten investigate the physicality of text, printing and film—the fine line between the legible and the illegible—while embodying the solitary acts of reading, filmmaking and film viewing. **Moxon's Mechanick Exercises** uses rephotographed cellophane-tape transfers to meditate on the dissemination of the word and the development of movable type. **The Enjoyment of Reading** and **The Secret History of the Dividing Line**—each, according to Gatten, part of a series of films "about letters, libraries, ghosts and lovers during the early eighteenth century"—use similar techniques to investigate divisions of landscapes, objects, ideas and people. As a bonus, Gatten will screen his latest, as-yet-untitled film, generated from Leonardo's *Codex on the Flight of Birds*. (*Steve Polta*)

**Wednesday, November 5 at 2 and 7:30 pm**  
Castro Theatre

\$8 general, \$5 Cinematheque members

**Harry Smith's Film #18: Mahagonny**

Co-presented with the Castro Theatre

Sponsored by Goethe-Institut San Francisco

Outside anthropology, pioneering musicologist (he compiled the hugely influential *Anthology of American Folk Music*), radical archivist, mad scientist and enduring mystic, Harry Smith (1923-1991) also made remarkable abstract films, synaesthetic fusions of color, sound, rhythm and composition. Cinematheque is presenting a rare opportunity to see the restored 35mm version of **Mahagonny**, one of Smith's most important yet little-seen works. Smith described his final masterwork as "a mathematical analysis of Duchamp's *Large Glass* expressed in terms of Weill and Brecht's *Rise and Fall of the City of Mahagonny*." This is an epic, non-narrative, kaleidoscopic collage, an abstract city symphony portraying New York City as the titular capitalist dystopia. Visually dazzling, musically grand, and featuring cameo appearances by underground icons Allen Ginsberg, Patti Smith and Jonas Mekas, **Mahagonny** is a must-see work of experimental cinema and twentieth-century culture. (*Steve Polta*)

**Thursday, November 6 at 7:30 pm**  
Yerba Buena Center for the Arts

**Fresh Eyes, Program Nineteen**

**Slow Spaces**

**Klaus Eisenlohr In Person**

Joining us from Berlin, Klaus Eisenlohr's works are concerned with the spatial practices of filmmaking, and with the body in architectural and urban environments. **The Sky Above Alexanderplatz** and **Local Time + 2 1/2** are explorations of the urban environment strongly related to the artist's photographic work on architecture. These earlier films anticipate themes in his most recent video project, realized during a two-year residency in Chicago. **Slow Space—The Interviews** investigates the intellectual debate over the value of public space in the postmodern city, and features conversations with artists including Deborah Stratman and Thomas Comerford. **Slow Space**, shown as a work-in-progress, renders the creation, negation or possibilities of public space by wandering through the frame of architecture as questioned by art. (*Maia Cybelle Carpenter*)

**Thursday, November 13, 7:30 pm**  
Yerba Buena Center for the Arts

**From Baghdad to Bush in Video**

**Paul Chan In Person**

New media artist Paul Chan spent one month in Baghdad last winter with the Iraq Peace Team, a campaign of Voices In the Wilderness, the Nobel Peace Prize-nominated group working against the sanctions, and now occupation, of Iraq. He joins us from New York to screen **Baghdad In No Particular Order**, a series of humorous and tender observational video portraits shot in the calm before the ensuing storm. Chan's experimental videos are radically different in tone and style. The darkly satirical **Re:The Operation** uses animated drawings, digital snapshots and fictional letters to depict the Bush administration as wounded, neurosis-ridden soldiers fighting the war against terrorism. **Happiness (finally) after 35,000 years of civilization** is an animation-installation reinterpreting the drawings of outsider artist Henry Darger and the writings of utopian philosopher Charles Fourier. (*Irina Leimbacher*)

**Sundays, November 16 and 23**  
**Thursday, November 20**

**A Prank Without a Theory is Merely a Hoax**

**An Eric Saks Retrospective**

Los Angeles-based artist Eric Saks has been at the forefront of digital culture for two decades, in film, video, installation and Internet-based emerging media. He has earned numerous awards, among them a Guggenheim Fellowship and grants from the Annenberg Foundation and the National Endowment for the Arts. On his first visit to Cinematheque in five years, Saks will present two world premieres and one of his early, stylistically groundbreaking films. These three screenings will provide an overview of the work for which Saks has earned his reputation as a keen observer of the roiling anxieties that disrupt contemporary America's relationship to all forms of technology. Saks has built a body of work that deftly limns the darker contours of our evolving technoculture, from the seemingly innocuous telephone to the more insidious surveillance devices dotting urban street corners and planted in virtual post offices. (*Konrad Steiner*)

**Sunday, November 16 at 7:30 pm**  
California College of the Arts

**A Prank Without a Theory is Merely a Hoax**

**Program 1: Viral Culture**

**Eric Saks In Person**

Saks will give a live lecture-demonstration on various manifestations of viral Internet culture and discuss **Tobacco Geezers**, his series of anti-smoking Internet and broadcast public service announcements (PSAs) aimed at youth audiences to learn about the evils of genetically modified smokes being developed by Big Tobacco. Saks will sample and culture viral- and meme-infected agents including **SARS Games**, **Supergreg**, **eGray**, **Punch a Spice Girl**, **All Your Base**, **Hamster Dance** and **Viral Factory**. He also will present **SARS Bikes**, a new series of Internet video spots about custom-made electric bicycles, distributed by the video collective Animal Charm. (*Konrad Steiner*)

**Thursday, November 20 at 7:30 pm**  
Yerba Buena Center for the Arts

**A Prank Without a Theory is Merely a Hoax**

**Program 2: Forevermore: Biography of a Leach Lord**

**Eric Saks In Person**

This highly original "cutting attack on American greed from the '50s through the '80s and beyond" (Michael Wilmington, *Los Angeles Times*) is a chilling pseudo-documentary about the culture of waste-broking from "arguably the most cynical media artist on the West (or any) Coast today" (Bay Area filmmaker Craig Baldwin). **Forevermore** is a meditative narrative about the legacy of toxic-waste dumping in the American landscape and psyche. The film takes a freeform, diaristic approach, combining dreams, memories, scientific documentation and visions in a revealing method of truth-telling that, in 1989, presaged the current vogue of post-objective documentaries and narrative reenactments. The film also predicts, and laments, the failure of US Federal EPA initiatives like SUPERFUND and RCRA, exposing them as yet more euphemisms destroyed by corporate politics. (*Konrad Steiner*)

**Sunday, November 23 at 7:30 pm**  
California College of the Arts

**A Prank Without a Theory is Merely a Hoax**

**Program 3: Hung Up**

**Eric Saks In Person**

Two premieres and a survey of Saks' solo and collaborative work involving telephone recordings. Since the early '80s, Saks has utilized audio from surreptitiously recorded telephone conversations, "found" message tapes, prank phone calls and scanner hacks to form a varied chronicle of living with the ubiquitous and invasive telephony of modern culture. Saks will screen two new works: **Nation Elevated**, which investigates a US National Security Agency (NSA) electronic eavesdropping apparatus called ECHELON in the current climate of "Elevated Security Threat;" and **Dirk**, which he describes as "utilizing a vast collection of answering machine message tapes culled from ten years of discarded machines found in thrift stores." Also included tonight are the hilarious prank puppet videos **Don from Lakewood** and **You Talk/I Buy**, and the instructional tape **Fax Attack 1-4**. (*Konrad Steiner*)

**Thursday, December 4 at 7:30 pm**  
Yerba Buena Center for the Arts

**Fresh Eyes, Program Twenty**

**The Form of History: An Injury to One and more**

**Travis Wilkerson In Person**

How can one narrate the multiple, complex and often elusive threads of contested social history and make them relevant to the present? Travis Wilkerson's work consistently explores this territory, marrying a sophisticated interrogation of history with a provocative approach to documentary film form. In **An Injury to One**, he weaves together stories of the economic and environmental impact of the copper mining industry, labor organizing, the murder of Wobly organizer Fred Little, and the life of Dashiell Hammett as they intersect in twentieth-century Butte, Montana. Through his complex narrational structure, his use of archival and contemporary documents, and his innovative juxtapositions of sound, text and image, Wilkerson builds a beautiful, compelling analysis of modern capitalism and labor relations. Also screening: a new version of **National Archive** and excerpts from a work-in-progress. (*Irina Leimbacher*)

**Thursday, December 11 at 7:30 pm**  
Yerba Buena Center for the Arts

**The Passions of Dominic Angerame**

**Dominic Angerame In Person**

A beloved and influential force for generations of San Francisco artists, filmmakers and students, Dominic Angerame stands in the tradition of the great North Beach cine-poets. Both rigorously formal and libidinally revealing, Angerame's films construct transcendent moments and poetic metaphors from the landscapes and intimacies of the Bay Area. A unifying integrity runs through all of Angerame's cinematic investigations, a tender and probing use of celluloid that speaks to our shared humanity, both loving and destructive. Tonight's passions include Angerame's new erotic trilogy **Pixscope**, **The Waifen Maiden** and **Consume**; the beautiful urban diary **I'd Rather Be In Paris**; the haunting **Line of Fire**; the award-winning **Continuum**; and his poetic call to arms **Battle Stations—A Navel Adventure**. Live music and vocals will be performed by Barbara Jaspersen and Kevin Barnard. (*Total Mobile Home*)

### Venues

**California College of the Arts**

1111 Eighth Street at Irwin  
415.703.9500  
[www.ccaarts.edu](http://www.ccaarts.edu)

**CCA** OF THE ARTS

**Castro Theatre**

429 Castro Street at Market  
415.621.6120  
[www.thecastrotheatre.com](http://www.thecastrotheatre.com)

**Pacific Film Archive**

2575 Bancroft Way between  
College and Telegraph  
510.642.5249  
[www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu)

**Roxie Cinema**

3117 Sixteenth Street at Valencia  
415.863.1087  
[www.roxie.com](http://www.roxie.com)

**Yerba Buena Center for the Arts**

701 Mission Street at Third  
415.978.2787  
[www.yerbabuenaarts.org](http://www.yerbabuenaarts.org)

(UNLESS OTHERWISE NOTED)  
\$7 General

\$4 Members, Students (with ID),  
Disabled, Seniors

CCA students admitted free  
to CCA screenings